# Implicit (hidden) and precise reader

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**Abstract:** The article presents a detailed analysis of the relationship "writer-text-reader" - this is not a "question-answer" conversation, but introductory chain mechanisms that serve to systematize the entire process. It discusses the vitality of the work, which is relevant today, and what you need to pay attention to in order to achieve a specific target group. This process is a dialogue of meanings and contexts that demonstrates the versatility of a literary work. The reader moves elements of the text, thereby forming separate semantic links and units. Various semantic units arise inside the work, a specific movement arises that strikes the reader's worldview and the world of his thinking, that is, when we talk about the work, we mean directly the text and the reader, which form a single body.

**Keywords:** Mechanism of reception, art reception, implicit (hidden) and precise reader, three – way mechanism; four – way mechanism; five – way mechanism.

## 1 Introduction

Writer - literary text - reader. These three are so interconnected that they reveal many aspects of literary studies, psychology, and academic engagement with criticism and aesthetics [3, 97]. Successful communication betweenthis trinity mechanism (WRITER - TEXT - READER) determines the degree of viability of a work. The basis of the above mechanism is the reader. However, the writer should first pay attention when creating his work and think about the audience for which it might be. When the literary work reaches the readers, almost no one is interested in the fate of the work. In both literature and psychology, it is a special question what the reader likes to read and why. The connection between the psychology of the reader and the reception of the literary work is also very important for the author of the work [1, 308 - 310].

In addition to the Trinity mechanism proposed by literary scholar Abdugafur Rasulov, we would like to add the mechanisms of the Quartet (WRITER - TEXT - TRANSLATOR - READER) and the Quintet (WRITER - TEXT - TRANSLATOR - CRITIC - READER). By doing so, we would like to emphasize that research into these mechanisms ends only on the basis of the relationship expressed by the reader.

Research in this area has been largely unplanned and unsystematic. A researcher interested in reader psychology has never studied the reception of a work, art or vice versa. Therefore, literary studies are closely related to psychology here, and a clear result is achieved when both directions are carried out harmoniously [2, 141].

Here we focus on the idea that the problem of reader psychology consists of two main groups/fields:
1. Psychological; 2. Socio-psychological.
A number of questions in general psychology have not been fully studied yet:
a) Peculiarities of the reception of aesthetic literature;

b) Reception mechanism;

c) Reception development regulations.

Socio-psychologically it is important to study the interests of the readership, which can again be divided into different social groups:

1. Motives for reading in different social groups;

2. Social types of readers and types of readers within social groups;

3. Influence of various social ideas when reading aesthetic literature when receiving and evaluating a work.

The problems listed above require the development of a methodology for studying the writer-literary text-reader mechanism.

## 2 Technology for obtaining materials and research method

General methodological requirements for studying student psychology [2, 142] are:

**First,** the problem of reader psychology illustrates the harmony of a number of disciplines, primarily literary studies, aesthetics, sociology, psychology, physiology, psycholinguistics and semiotics. Therefore, the study of this problem should be structured comprehensively. This relevant research (complexity) can be carried out by another team of experts as well as by an individual researcher, with the aim of focusing on the common interest and not on the interest of the different disciplines. The expert team should consist of researchers with the same scientific potential and be able to communicate directly with readers, otherwise the research may be ineffective.

**Secondly,** when studying reader psychology, in addition to the functional analysis of the literary text, the reader's perception is also examined. By functional analysis of a literary text/work we mean an analysis of the work's relationship to the work in terms of structure, elements and the reader. This research is the starting point for the reception of a specific literary genre.

**Thirdly,** the study of the reader's introspection (state in the reading process) is a specific feature of research in the study of reader psychology. Accordingly, it is also possible to find out how the reader lives with the book and what he or she prefers in literature. It is the readers who can demonstrate the essence of the reception process and the fact that in this process they involuntarily enter a state of introspection (self-observation). After reading a work, readers' opinions about the work are not always correct. The conclusions such as "liked" and "disliked" indicate that the reader is reading without introspection. An experiment with students showed that a real reader can be influenced by a work and involuntarily come to important conclusions. All he has to do is observe his condition during the reading process.

**Fourth,** each research method has its advantages and disadvantages. The use of a range of complementary methods ensures research efficiency. For example, we use "summary" from the work using the query method. A literary work is divided into two parts and after reading the first part, a survey is conducted about the plot and images of the work. The results of this survey can also be the first step in the reception of the work. If the second part of the work is dedicated to reading, some readers may also change their minds. This is natural. The results of the next survey determine the degree of actual reception of the work.

**Fifth,** when studying the mechanism of the work, the growing number of readers, i.e. children, should be taken into account. When the author of a work of art has occupied a wide mental space for the full realization of the reader's potential, the ontological foundation of that work (long-lasting mood) is strong [3, 93].

**Sixth,** attention should be paid to the approach to the special study of the concept of literature from the point of view of data theory and the creation of its mathematical model.

## 3 Experimental results and their discussion

The methodological requirements are automatically met using the following available methods.

**1. The observation method** is mainly used as an auxiliary method. When reading a work, the diction of the master of artistic expression or experimenter can also guide the reader to understand and analyze the work. This auxiliary method also allows the researcher to communicate directly with readers.

**2. The advantage of the questionnaire method** is that you can quickly find out what readers think about a work. However, it should be borne in mind that these ideas are empirical and superficial and are not fully suitable as a basis for any research. It is known that the questionnaire method involves briefly asking and answering a series of questions. This method is carried out in two ways: First, part of the questionnaires are distributed to various organizations or published in newspapers and magazines. This is how readers' opinions are collected. This method is convenient for researching a work and its reception, in which everyone can participate and the researcher can bring the expected result. The second method is to distribute questionnaires to those who have read the book.

**3. Interview method.** This method is also convenient because here the researcher can talk to each reader individually and come to a specific conclusion.

**4. Experimental method/experiment method.** In this case, the researcher can give the reader a variety of tasks to determine the reception of a work. The most interesting and impressive passages are taken from the work and edited, the "summary/snippet" method is applied and the mathematical analysis of the work can now be experimented with.

Based on the above considerations, it can be noted that the German scientist Wolfgang Iser emphasizes the disappearance of the "demand" and "need" for the work. This is the case if the work does not irritate the reader's body, regardless of who created it [5, 231]. Unlike Olga Nikiforova, he suggests keeping in mind that the structure of the work plays a key role in the reception of the work, and not the reader.

The text theory of Wolfgang Iser, a prominent figure in the Konstanz reception school, made an important contribution to the history of reception or, as the American German scholar Holub emphasizes, that "his project complements Jauss well" [4, 106].

Iser's text theory largely corresponds to the literary theoretical views of the Polish phenomenologist Roman Ingarden, who worked in the 1930s. At the heart of Ingarden's views is the category of ambiguity. A literary text can have ambiguous points, which are usually filled with definitions. Iser describes this feature of the text as an "influence condition" [6, 21]. In contrast to Iser, Ingarden emphasizes that filling in the gaps or ambiguous points in the reading process serves to increase the relevance of the work and give a lively tone to the literary dialogue with the work.

Another important article by Iser is called "Reading process", which focuses not on the content of the text, but on the structure that helps clarify the above uncertainties, i.e. on the structure that appeals to the reader [5, 25]. In Iser's view, the reader is not a historically specific person or a specific readership, but rather an influenced structure of the text and at the same time an appropriate reception phenomenon without a clear actor. Iser's views were reflected in the formation of American reader-response criticism [4, 82]. In Iser's theory of the concept of work, which is based on the history of perception and complements the views of Jauss, the level of the work occupies the level of the work only when the structure of the text (artificial character of the object) and its perception by the reader or viewer (aesthetic object as correlate) [7, 3]. According to Iser, a literary work is "a structure that can be understood in any dynamic historical exchange", i.e. a convergence (similarity) between text and reception [7, 32]. According to Professor Abdugafur Rasulov, a real work of art is a perfect, complex structure [3, 44].

## 4 Conclusion

As a hypothetical structure, the text requires meaningful precision, and these precisions form the work. That is, it is a substance that is not subject to time, but rather a historically formed whole [7, 46]. The relationship between reception and influence in this operation, i.e. the question of the superiority of the text and the importance of the reader's authority, is clear. Both Iser and Jauss limit the individual reader to the norms for determining text adequacy. It is also important to remember that Jauss places the reader at the forefront of his theory, describing her as a being not subject to the work. The actual reader of the work not only recommends the necessary conclusions in the process of communicating with the work, but also recommends the work to literature lovers with their own opinions and, if necessary, tries to reveal the essence of the work with his analysis and interpretation. During the reading process, an important event occurs that helps to reconstruct the history of reception and exposure. It is

known in the literary world that the great writer Goethe wrote a popular book about Dr. Faust or Thomas Mann read Goethe's plays. It is not known to what extent they drew conclusions from this and whether these materials influenced their works as important literary impulses. Jauss supplements his views with his 1975 remarks and concludes that the reader is the author of the work. "When a work influences the reader, the reader involuntarily begins to express his reaction to the events of the work. He even accuses the real author, who accidentally killed the protagonist, of ignorance" [8, 325].Ultimately, the work's appeal to the reader, the reader's ability to think broadly and enter into a complete "dialogue" with the work lead to acceptance and renewed discussion of the piece of writing.

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